

confidence in the sympathies of foreign governments. He thanked the foreign countries which had so magnificently responded to the appeal of France, sent their art treasures and manufactures here, and now crowned their courtesy by honoring the opening of the enterprise with the presence of their most illustrious citizens and best loved Princes. The Exhibition was a proof of virility which would make its mark upon the history of the Republic. In the Exhibition visitors would see that France, reassured in regard to the future, had taken a fresh flight by a revival of her activity and energy, and labored more ardently than ever to multiply the creations which honor her art, and embellish the life of her people and multiply the benefits of civilization to the honor and glory of humanity.

OPEN

The President thereupon arose without delay and said:—
"I desire to join in the sentiment expressed by the Minister of Commerce. I offer my congratulations upon the magnificent result achieved, and of which I am happy to have the whole world as witness. We have also to thank the foreign nations for so completely responding to the appeal of France."

Advancing a step, he said, in a loud voice:—
"In the name of the French Republic I declare the Exposition opened."

A BURST OF JOY.

An immense outburst of cheering followed from the dignitaries and people massed on the terrace below. The flags of all nations were run up to the pinnacles of the parapets, the American flag prominent. The grand fountains shot up their gossamer silver spray, two bands of music burst forth in harmony, the cannon at Mont Valerien behind and at the Invalides and from an island in the Seine thundered a salute of 101 guns, and, as if Nature meant a special benediction, the sun came shining through the clouds, not the bloody sun of Austerlitz, but the more glorious sun of Trocadero.

A WONDERFUL SCENE.

The scene was brilliant and thrilling. The view from the Tribune at this moment was wondrously beautiful. The splashing waters, the lakes, and groves and beds of flowers, the stretches of green, the river reflecting the blue sky, the myriads of flags, the seething multitude, the long, curved lines of armed men, beyond the stately towers of the building, all combined in a mass of glowing life and color.

The horizon seemed to embrace all the sorrow, all the hope of France; for as MacMahon, with uplifted hands, opened the Exposition he could see the Louvre and the Vendôme Column and the Invalides and the hills whence the Germans bombarded Paris, all forming the framework of a gorgeous, a stupendous picture of republican greatness.

THE GREAT PROCESSION.

Having gazed on the scene for an instant, MacMahon turned to M. Krantz, the organizer of the Exposition, and congratulated him on the auspicious opening of the great enterprise. The Marshal then reascended to the Trocadero Palace, the procession reforming behind him, and, after completing the round of the building, crossed over the river to the Champ de Mars at twenty minutes to three.

THE PRESIDENT IN THE MAIN BUILDING.

The troops were drawn up on and near the bridge. The terrace of the Champ de Mars Palace was occupied by Senators, Deputies, the Council of State, magistrates, academicians, the military staff, and the French Commissioners. A slight whiff of rain came for a moment and umbrellas appeared in thousands, but no halt was made. The troops kept the best of order. The President walked between the Prince of Wales and Prince Amédée, followed by a brilliant retinue amounting to a thousand strong. As the Presidential procession, including princes, diplomats and other distinguished guests, reached the front of the Palace of the Champ de Mars the scene was extremely picturesque. The State bodies in grand uniforms, councillors and magistrates in their robes and the different bodies of the Institute and the Legion of Honor stood in strong contrast with the Senators, Deputies, clergy and minor officials in their civil costumes. These, with the deputation from the army in full uniform, left in with the Presidential cortege. The procession entered the main building through the grand vestibule and passed through the avenue in front of the façades of the various nations, the commissioners of each nation greeting the procession at the doors.

A COMPLIMENT TO AMERICA.

On reaching the American facade Commissioner McCormick and his staff were all in line to receive him with the guard of marines and sailors in full uniform drawn up. The Marshal was much pleased at this attention and thanked the Commissioner, saying he was pleased to see so many Americans and especially gratified to see so many American ladies. He thanked America for its deep interest in the exhibition.

THROUGH THE FRENCH SECTION.

The rain had made the avenue unpleasant, but the Marshal and suite trudged bravely on and next inspected the military school, where all the exhibition workers were stationed. He then returned through the French section, and amid much cheering passed out of the grounds by the Avenue Rapp and returned to the Elysées.

THE CROWDS.

The arrangements for witnessing the opening ceremonial by the thousands of guests in the galleries of the Trocadero Palace were far from perfect, but this was rather owing to limited space and the difficulties of the locality than any lack of care or foresight. Every available space in the palace, as well as the lawn in front and outlying buildings, was densely crowded, notwithstanding the fact that admission was solely by invitation.

INCIDENTS.

As the procession was passing from the Trocadero Palace to the Champ de Mars the crowd became most enthusiastic and loudly cheered each well known personage. As soon as the procession was out of view the brilliant company in the diplomatic gallery, headed by the Duchess of Magenta and ex-Queen Isabella, of Spain, fled out through the Trocadero Palace, entered carriages and were driven away. Thousands of spectators then moved through the corridors of the palace, taking possession of the official tribune, looking down upon the grand spectacle of the Exhibition grounds, which were filled with dense masses of people moving to and fro from the Trocadero to the Champ de Mars.

We pass up the steps of slow, easy ascent and come into the main corridor, which extends the whole width of the building. This, at least, is a

high, open hall, and the decorations are rich and heavy; but it is so crowded that there is no one point from which you can take in the whole effect. In one end is a colossal group commemorating Charlemagne. That is the corridor leading to the French section, which occupies more than half the space.

THE GOSPEL IN TAPESTRIES.

The first thing which attracts the eye on entering the main hall is the government trophy of Gobelin tapestry and Sevres wares. On the right hand is the Indian pavilion of the Prince of Wales; on the left the Gobelin tapestries, which latter were only ready this morning. The pictures in the latter are wonderfully beautiful and rich, almost an exhibition in themselves.

ALBERT EDWARD'S INDIAN PRESENTS.

We all turn to the right on our way through the sections that are not French. Here we are in England, and we note the first and perhaps the most striking exhibit, the Prince of Wales' collection of Indian presents. Here are two massive pavilions, one in Oriental the other in modern style. If you care to see how many articles of what Mrs. Malaprop would call "bigotry and virtue," Albert Edward brought home from India, you can come here and spend a day. It is certainly a noble collection and worth a large sum of money. But England, you know, is a country where the civil service is perfect and where it is proper for a prince who receives a salary much larger than our President, with other great revenues thrown in, to take his bag across the seas and bring home whatever rich rajahs choose to give him. However, no one envies the Prince his shawls and jewels and bronzes; certainly not in this place, for His Royal Highness has worked hard to make the show a success and to make England's share in it worthy of her renown. The decorations of the English part are in gold, blue and scarlet, with many stencilled representations of the lion and the unicorn, which are bad enough to have been done by Parnell or Bigger or some of the radical home rulers. England presents the serious, substantial side of life. Here are people you see as you pass on whose main thought is how to live and keep out the rain and cold.

THE ENGLISH DISPLAY.

We pass the Indian display, which is not English, but Oriental. The English exhibit is far advanced, but not complete. The machinery portion is still far behind. We note as we proceed a fine collection of velvets. There are carpets in abundance, but, somehow, all the colors run to gray and brown. England seems to be more and more sombre in her tastes. Her artists and artisans have a quarrel with the rainbow, the sun and the clouds. There is no green like what you see in England. There is no sky which gives you such a wealth of color, of radiant, dazzling, almost blinding color, as some of the skies which Turner has thrown upon his immortal canvases. But you miss all trace of this in English art. I suppose England is passing through a sombre mania, and when her workmen are tired of copying smoke and brown clay and expressionless greens and yellows she shall have a reaction. In cloth England is very rich. In iron and the useful metals she has fine exhibits. Canada makes a creditable display, especially in minerals and fur.

ENGLISH POTTERY.

In pottery England has a collection of interesting exhibits. We have Hanley and Staffordshire ware, porcelain and china. But England is passing through a pottery fever, which, like the fairies' tale, is a little bit of the mania, and this is one of the symptoms. Much of this pottery is attractive enough, but you see in that as in the cloths and carpets—a want of color and imagination. The artist seemed to make his work coarse, plain and dull; and after you wander from case to case of these various specimens of china and earthenware how grateful it is to go over the way to modest, healthy Japan and see what beauty, what poetry of color and line and motion, what tints from sky and plain and stream, from leaves and the plumage of flying birds, are thrown upon the glazed surface of a jar or a vase! What you see in England, however, is strength and common sense. The men whose work is here seen are a strong, serious, useful people, and in all these attributes, which belong so peculiarly to the English race, her exhibitors maintain the reputation of the English character.

THE UNITED STATES.

Americans will be glad to know—and this is a feature in which we all take interest—that our part in the show is most creditable, when you take into consideration that we have to come 3,000 miles with our articles, instead of across a narrow sea, like England, or a frontier like Italy, Holland and Belgium. I am not sure but that our own exhibition should rank next to France. Then you must not forget how shabby we were treated by our dear friends the Germans. We came into the Palace of the Champ de Mars the scene was extremely picturesque. The State bodies in grand uniforms, councillors and magistrates in their robes and the different bodies of the Institute and the Legion of Honor stood in strong contrast with the Senators, Deputies, clergy and minor officials in their civil costumes. These, with the deputation from the army in full uniform, left in with the Presidential cortege. The procession entered the main building through the grand vestibule and passed through the avenue in front of the façades of the various nations, the commissioners of each nation greeting the procession at the doors.

America, while not comparing with Holland, Belgium, France or England in magnitude, nor with China, Japan or Italy in richness and beauty of special objects, still gives an honest, comprehensive and representative exhibition. Everything is good—not, as in other exhibitions, a mere advertising contest between planks, sewing machines and resperes, but representative of the genius and progress of the country. While the American sees how much more his country could do, he feels that in most things we hold our own with the oldest and richest among the nations.

WHAT AMERICA EXHIBITS.

You will note, if you scan the catalogue carefully, that in the eight groups into which the exhibits are divided America holds a prominent place. In works of art we are not strong, but Ohio teaches the masters of the ceramic art what she can do in painted porcelain. That shows that the arts are finding a home in the prairies. We have some engravings from Boston and New York. I suppose the sewing machine makers could not have everything their own way, and so many of them remain away, and the country which gave the world the sewing machine only sends us one or two.

BOOKS.

In books and paintings we are strong. Plain people, satisfied with the Lord's Prayer in one language, will be surprised to see that American industry has amplified it into 100 different languages. The author of this work is a Philadelphiaian, with the partly Russian and partly French name of Ivan C. Michels. Of books and papers there are forty exhibits. One firm presents American chromos, and it would be interesting to have the real sentiments of a French art jury upon what our

friends in Boston have done in the way of chromolithography. The Harpers, the Appletons and the Lippincotts and other great houses take part in the show, but we must other houses who one would think, had done something worthy of consideration in a world's exhibition. There is, however, a difference between mere pedlars and shopmen and merchants strenuous for the honor of their country. In stationery and ink we have fifteen exhibits, nearly half from New York.

PHOTOGRAPHIES.

In photographs New York does not do so well having only three exhibits out of eleven. One misses the honored name of Brady. We note, however, that the West comes to the front, although a photographic collection without the California pictures of Yosemite only faintly expresses the resources of American art.

MUSICAL INSTRUMENTS.

In musical instruments America is strong, although neither Steinway nor Chickering is present. Perhaps these houses have enough money; but let us hope there are as good fish in the sea as have ever been caught, especially when we see pianos from Baltimore and organs from Vermont and violins from Philadelphia. We should like to see a good old-fashioned banjo—one that could thrum out "Uncle Ned" and "Dixie's Land" to perplexed Frenchmen, but it is not here. The banjo and the bones are so thoroughly American that their absence is noted. The spread of musical taste, and let us hope also musical culture, are so marked in America that we have the pianos and organs from Detroit to Cambridgeport.

DENTISTRY.

As might be expected we come out strong in dentistry. Out of twelve exhibits purporting to show what America has done for medicine, hygiene and public relief, nine are relating to the teeth. It is well, perhaps, to show the world that we know how to bite, but here again we miss what would be of immense value—a collection of surgical and medical achievements during our war. It is generally believed that during the war we made great advances in medicine, and especially in surgery. Now, when all of the great nations of Europe, excepting France, prepare to cut each other's throats, we might show what we did to heal the wounds of our own war. Still, it may help emigration to throw out the impression that in America the science of medicine and public relief means alone taking care of the teeth.

SCIENTIFIC EXHIBITS.

In mathematical and philosophical instruments we show the world some microscopes and spectacles. In maps we are strong. We have done good things in furniture, but they are not seen in this Exhibition. A washstand, some chairs, a glass case and a billiard table sum up all we can show the French. I am glad to see Virginia in this group, the only one of a western state. In glass and decorations we do little or nothing, and in pottery less than nothing. With clay and colors we might show to revolutionize the taste of the world, we might show a profound and an original advance in the ceramic arts. But we have only two exhibits, and these more in the way of imitations of Parisian statuary. We have a modest display of carpets, two exhibits—one from Yonkers, the other from Massachusetts—and yet all the world knows we make fine carpets. We have only one display of cutlery, which shows that we have not found all the uses for our iron and steel. In gold and silver we might do better, especially as we have passed the Silver Bill and Mr. Sherman proposes to redeem all the greenbacks in gold. But we fall in this department. There are some gold pens, some filigree work and a good collection of Timney's jewelry. The American Watch Company shows what we can do with watches, but this is a meagre display considering how we have wrested the watch industry from our Swiss friends and made the American watch one of the European articles of commerce. Here was a chance for our protectionist friends, but with characteristic selfishness they missed their chance.

GAS AND COAL.

In heat and light we are strong, and we show the uses we make of gas and coal. These Europeans have not quite made up their minds as to whether gas is a poison or not, and so they have much to learn. In stoves, gas fixtures, lamps and furnaces we have excellent displays from New York.

MISCELLANEOUS ARTICLES.

In this group we note the District of Columbia. I am afraid our foreign friends will think that our periphery is all made in Toledo—about town sending the only American contribution to that fragrant group. We do nothing worth mentioning in leather and toys, but since Brazil is not here, as she was in Vienna and Philadelphia, with her brims and flowers in feathers, we are glad to see a sample of what we can do in that innocent form of decoration all the way from St. Augustine, Fla.

AMERICAN ART.

In the American art department, which is in a small room in the central art building, in addition to the collection sent from the British Isles are the following exhibits:—
"Fountain of a Mummy," by E. A. Bridgman, a splendid work which received a medal. It has been bought by Mr. James Gordon Bennett for \$5,000.

"Commerce of Nations Paying Homage to Liberty," by Ed. Moran—a canvas known in New York, "Ruth and Naomi"—a fine picture by Miss Gardner.
"Venice from Lido" and "On Lake Neuchâtel," by Charles Duboué—two fine studies, both admirably treated.

"Gladiators at Play"—an ambitious but ably handled subject, by E. H. Hishfield.
"Counting Chickens Before They are Hatched"—a clever study and full of promise, by Miss Kausay.
"Landscapes," by Bolton—a modest subject, but cleverly treated.

"Polaris," by Edward May and in his best style Henry Bacon has another of those characteristic groups which are gaining for the artist a well merited reputation.

"Fishermen of Cancale," by William Sargent—pleasant and spirited in treatment.

There are also pictures by Dana, Bunce, Maynard and Lippincott. Bridgman and Dana occupy the places of honor.

SWEDEN AND NORWAY.

I have dwelt long upon America—longer than her importance in this Exhibition deserves; but people at home want to know what we are really doing, and so we hurry on. We pass into Sweden and Norway, which are put at first with glad surprise how much these Scandinavians are doing not only to have but to put some art into their life. Woodwork, carving as ingenious as any ever seen in the Tyrol, and work in silver, cunning, and dainty almost like gossamer. Sweden and Norway had a good show in Vienna and a better one in Philadelphia. Here they have even a more interesting exhibit. In addition to the quaint woodwork there is a good show of metals. In iron and yarns they are especially strong.

ITALY.

Now, mark the contrast as you pass the invisible barrier into Italy. Her collection is not in order yet, but soon will be. On the one side is the Scandinavian civilization, cold, gray, dark, strong and rude; on the other is the glowing color, the marble, glass and mosaics of Italian civilization. You see, even as you cross this narrow footway which keeps Sweden and Italy apart, that you are passing from the land of clouds to the land of the sun. The sun seems to sparkle from the Italian mosaics, the jewels, the glass, the endless forms of beauty and grace. If England shows utility and America progress, Italy shows taste.

ITALIAN INDUSTRIES.

Her exhibition here is much finer than either in Vienna or Philadelphia and more interesting in that it shows the progress of the people, and that while they do not fall off in their art, they are achieving material and practical results. It is all very well for a nation to paint pictures and carve statues to interest and enlighten the world, but a nation devoted to this alone becomes dependent upon the world's whims, upon panics in business, mutations in taste, and is rich or poor, successful or unfortunate, as the world's whim goes. In this exhibition Italy shows material advancement, that her people are working out serious problems, and are as earnest in pursuing science and the utilitarian arts as in the higher forms of culture. You can see the spirit that once ruled Genoa and Venice, and which, under wise institutions, may once again, and soon,

let us hope, revive the commercial spirit which made Rome ruler of empires and Venice the mistress of the Adriatic, and brought caravans from the plains of Persia to unload the treasures of the East at the feet of the doges.

THE ORIENTAL WORLD.

Speaking of the East, and thinking of the days when the stately caravans from Arabia came to the ports of Italy, how natural it is to look up and see about us the familiar traces of Japan and China! I speak of China and Japan as one because here they are side by side. You will note how silent and busy our Oriental friends are; with what patient, humble steadiness they work, unheeding this splendid procession of starred and ribboned and uniformed men who pass them in review. People talk of the progress of the nineteenth century, and how we are moving on in this path and that path and doing wonderful things. We are hearing every day about China and Japan, but you cannot realize what advances these silent Orientals are making unless you come and see them as they are here on the Champs de Mars, and compare their exhibition with what they showed us at other exhibitions—in Philadelphia, in Vienna. Of the great Eastern nations which exhibit here India is immersed and almost lost in the display of England, with nothing peculiarly Indian but the presents in the Prince of Wales' pagoda. It is the marvel in studying India that her civilization reaches the same age as it was in the days of the Empress of Delhi. In other countries, where you see nations side by side, one conquering, the other vanquished, but India preserves an individuality which thus far shows no sign of yielding to English influence.

CHINA AND JAPAN.

China and Japan came here untutored, their own masters, without the impelling force of a more civilized Power. This renders their work valuable. China makes a better display than ever before in an industrial exhibition. The only department really ready, with every nail in its place, is that of the Chinese quarters are bright and attractive. The dragon repeats himself over and over again in stencilled colors. There is some work in showy wood, with a wealth of carving and grotesque tracery over which we would fain linger. But what time one has to spend in these sections must be over these bronze and porcelain vases which come from Japan and the exquisite tapestry shadowed with many a quaint picture of Chinese life.

A BRILLIANT SHOW.

Japan furnishes most attractively the most attractive and brilliant show in the Exhibition, not alone in color and form that even Japan yields an influence on European art. China is second alone to Japan in interest. It leans toward the barbarous and grotesque in form, and shows less refinement, but is still very striking. The contrast formed by these two ancient civilizations displayed side by side will be an interesting study, and we prophesy that nothing will be more popular than these exhibits from the East. We note as we pass that China and Japan receive almost as much notice as the United States, as much as Russia and Italy, more than Spain.

SPAIN.

The Spanish exhibit is hopelessly behindhand. Nothing is ready. But judging, as well as we can, from the few boxes lying around opened the collection promises richness and variety. Two or three workmen in red daisy cap are at work, and in no especial hurry. They are more interested in the pageant which surrounds them than in the humbler office of decorating and arranging showcases. However, the young King has taken great pains with the Spanish exhibit, and wants to be as neighborly as he can with his French cousins, even if they will not call the Bourbons to the throne. Catalonia sends metals and iron and brass. From Cordova we are to have a display of coarse pottery—one jar, at present unpacked, being large enough to have accommodated one of All Bala's tortoise thieves. In the tempered steel, in silver traced with so much delicacy that the fingers of a wizard might have touched it, there is promise of a fine display. We must come another day to Spain and explore some of the recesses that invite us.

AUSTRIA.

We are now bidden to Austria and our welcome is reflected in a blaze of glass that shows the fineness and temper of Bohemian artisans. The decorations of the Austrian department are more rich and stately than any we have thus far seen. Heavy curtains drape the doors and the walls are painted in honest fashion. Honorary, by the way, represents by herself, but beyond a few exhibits from Pesth she has as yet nothing to show.

RUSSIA'S GREAT EFFORT.

Russia makes an ambitious exhibit, not as large as at Vienna, but more complete. You see the Turk is away, and down, and all Europe is talking of the poverty of the Czar and how weary he and his people must be of war. When one of the Emperor's ancestors—Frederick the Great—was driven to the wall, and all Europe prophesied his bankruptcy, and it was known that his kingdom was so poor that it only remained to call in the crows, Frederick quietly set about building a new palace. You can see the palace at Potsdam now. The King did not need it, but it was his quiet way of putting an end to idle stories. The story may have been in the mind of the Czar when he was asked to come and exhibit in the Champs de Mars. He would show the world that keeping armies in Armenia and Turkey did not prevent his sending a fine exhibit to Paris. So they have made prodigious efforts to show the world that the war has not exhausted the enterprises and genius of the Russian people. Although behindhand all along Russia has sprung up here within forty-eight hours, and to-day is among the most advanced. But once you are through with the wine, the tadow the inn, and the stunted bear grasping a pole, once you have summed up these attractions, there is nothing left of Russia except that it is a coarse, hard-favored country much lamed by wolves. But in this exhibition Russia exhibits some articles which show a workmanship that would not discredit Rue Richelieu or Broadway.

SWITZERLAND.

These fine porcelain statues cannot be Russian. Surely we know that work—the white ground repainted with a delicate, faint almost fading blue. The mountain scenes, Matterhorn, the Jungfrau, the slopes, the valleys, the calm, rolling surface of the lake, the castle perched on the tower, exciting our wonder as to how people ever reached it; the open door, over which the flowers are trailing; the gallant in Louis Quatorze's garment, with his hand on his sword, bowing the way to a graceful lady, whose garments are ample and whose hair is a monument of wigcraft. Have we not seen this over and over again, and need we look to the cross that stamps the sentimentality of a nursery? And if you suppose that Switzerland has only watches and canned wood you err. Here are tapestries rivaling Gobelins, and rich marbles that make us envious, and looms and brick work.

BELGIUM.

Next door is the neighbor Belgium, which fills the place here that should have been filled by Germany. Belgium, for a small country, makes a fine display, next to England and France perhaps the best. In machinery Belgium is strong, and in lace I presume she will have no rival. The arrangements of the Belgian department are of the most substantial character.

GREECE.

Greece is not ready, but in the modest department assigned her I am assured she will show something worthy of her genius and her renown.

Denmark has also a small section, side by side with Greece, and although one of the smallest it is even now one of the most attractive in the building.

SOUTH AMERICA.

Our South American friends, Uruguay and the Argentine Confederation, are hurrying on their display.

SMALL STATES.

Around these two South American republics are a group of small states, each of whom have a kind of cubbyhole in which to exhibit—Persia, Siam, Annam, Tunis, Morocco, Monaco, Luxembourg. All combined do not have more than half the space allotted to the United States. I am sorry they are not well enough advanced to enable me to give you a description of their contributions. I have generally found in these exhibitions that these small sections are the most interesting. There is not too much of the store and shop window. The exhibitors have something to show you besides merchandise, and I have no doubt hundreds, when they are weary of the miles of silk and cotton and wool which go to make up so much of this exhibition, will come to be amused and instructed in the quaint courts of China and Japan and the curious civilization of Tunis, Morocco and Siam. Persia, by the way, is preparing to decorate profusely for the reception of the Shah. Nothing is ready there yet, however, but a few rugs hiding the nakedness of the walls.

HOLLAND AND PORTUGAL.

We pass Portugal, which is fairly advanced, and come to the extreme end of the building and find ourselves in the department set apart for Holland and her colonies. Holland is really excellent. There are pines and palms to remind us that the men of the Low Countries still hold sway in the spice countries. There are curtains and carpets and mounds of cordials and liquors, and wine and a model of the public works by which this valiant race have won their place on the land by constant war upon the sea. Much of the value of the Holland exposition lies in what the government furnishes, and we wonder if the time will ever come when we shall have a government so proud and self-respecting that it will never come into an exhibition like this, where it invites the criticism and observation of the world, without seeing that the best display possible is made for the credit of the country and its republican institutions.

THE FACADES AND ART GALLERY.

If you have followed us in our movements to-day you will note that we had come to the end of this hall and of the exhibition building. There is another hall, or wing, as large as all the departments through which we have been passing. This is wholly given to France. On one side, running parallel with the building through which we have been passing, is the machinery hall. In that enclosure there is too much confusion for us to see what our friends are doing. Between these two halls is a series of art galleries and the pavilion of the city of Paris.

THE PARIS PAVILION.

This is one of the most beautiful buildings on the grounds. It is as yet incomplete, but is promising of bewildering beauties and minuteness of decorations. A large part of this art gallery belongs to France. England and Austria have a good space, and here, I suppose, will be found room for the collection of pictures from the Imperial German Gallery which the Emperor William sent as a kind of later-day contribution to the French Exposition. You will note, as you turn and walk through the space separating the main building from the art annexes, that each country has erected a façade in front of its department intended to represent its domestic architecture. The effect of this is unique and fine, the only trouble being that the space is so narrow you cannot study the effect. You are walking through a narrow street and cannot see the real value of what, under favorable circumstances, would be a most striking architectural effect, or, rather, bending of effects.

AN OLD DUTCH FRONT.

The first is Holland, with an antique front, dated 1673. The style, in bricks and architecture, resembles what we see in some of the old houses in the lower part of New York.

A GOTHIC PORTICO.

Portugal has a representation of the door of a Gothic cathedral, and the whole department is in the Gothic style. There are a statue of the Virgin and child and saints and angels, with a striking bas-relief of the crucifixion.

ASSORTED FRONTS.

Monaco has a house with a balcony. The little Republic of San Marino a window and a door.

Morocco has a latticed window, through which you can fancy the hours of the harem are peering.

Uruguay has a low Spanish covered balcony—grateful when the sun is fierce, and where Spanish maidens would be prone to sit and toy with their fans as the sun goes down.

Denmark has a front something like that of Holland, with a massive stone and brick.

Switzerland's front is trifling and meaningless. Compared with the others it is the worst, except the American.

Russia has an imitation country house of logs or natural woods, the timber heavy and stanch, the windows small and well fitted to keep out the snow and cold of the hyperborean lands.

Austria has a graceful front of arches and colonnades.

Spain is a study of the Alhambra—thoroughly Moorish.

China has a country house, such as a mandarin would inhabit in the suburbs of Canton.

Japan has a small, modest farm house, in natural woods, with a heavy gate guarding it like a portcullis or a drawbridge.

Italy has a beautiful façade, consisting of a series of arches resting on columns, decorated with painted tiles representing Italian scenery.

Sweden and Norway have country houses.

England has three or four façades representing various styles and periods of English architecture, and all very beautiful and quaint.

AMERICA'S GREAT TRIUMPH.

But of our own façade what shall I say? I am sure it is the wonder of not the glory of the Exhibition. Mr. Cox and Mr. Voorhees and other reformers will be glad to know that it could not really have cost more than \$125, exclusive of paint. The paint will be a large item, for General McCormick depends upon the paint to prevent the visitors from finding out what it really is. I stood before this façade and puzzled over it. I had been studying Holland and Spain, England and Japan, nor could I see some of the architectural glory of our own country.

First I thought it was a corner grocery in Kentucky—then that it must be a portable gin mill of the plains, and that our Commissioner was giving the foreigner an insight into the rudeness of American life. But there is evidently a deeper meaning in the house, and we shall have to wait until the reports are published to find it out. I must do Mr. McCormick the justice to say that he is not proud of his façade, but he has done the best with his money. It is not the Commissioner who is to blame, but the government, who would have him make bricks as good as those sent from Belgium and Spain, and all the time refuse him straw. It is, in fact, cheap and ridiculous, and a blot upon the Exposition.

CONTRASTS WITH OTHER EXHIBITIONS.

The contrast between this Exhibition and others is varied. It ranks among the great shows of the world in point of size, variety and utility. Those who have figured over the space say there is almost as much room as there was in our stupendous Centennial. So far as mere bulk is concerned our main building in Philadelphia looked as large as the whole collection of buildings here. That was because we used a great deal of space for mere space, while here every foot is occupied. Our corridors were wider; our rooms were higher. In the agricultural, machinery and main halls there were points from where you could obtain a bird's eye view of all the inside. I question if we ever shall see again as fine a view, for instance, of an interior as could be had from one of the central stairs in the main building. In our Machinery Hall and Agricultural Hall there was much space wasted. This made it pleasant for those who came to stroll and see, but it did not

add to the value of the show. We had no such display of the due arts.

BEAUTIFUL VS. USEFUL.

In works of utility we surpassed this, as we surpassed Vienna. In all that goes to beautify a world, to make it attractive and civilized, this exhibition will exceed any that has preceded it. That is because it is in these arts that the French excel, and this is in French. The French have taken more than half the space. They occupy the Trocadero Hall exclusively. They have possession of most of the annexes. They gave more room. When Germany retired it was thought the blow would be fatal to the project. But the French rallied with renewed ardor, and every hammer and every needle in the Republic was given to the Exhibition.

GERMANY'S ABSENCE AGAIN.

I think the Germans have regretted their absence. The Emperor certainly regrets it, or else he would not have sent his own collection of pictures. Germany made so marked and memorable a display in Vienna and in Philadelphia that one misses her very much. There is a good deal of Germany in this world, and a world's Exposition that knows her not is odd and in some respects barren. We miss many other features that were in Philadelphia.

ENGLAND'S SHARE.